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[Etudes-caprices, violin, op. 18]
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H. WIENIAWSKI

Op. 18

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FOR

VIOLIN

(LICHTENBERG)

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HENRI WIENIAWSKI
Op. 18

ETUDES-CAPRICES
FOR
VIOLIN

WITH A SECOND VIOLIN

IN TWO BOOKS

EDITED AND FINGERED
BY
LEOPOLD LICHTENBERG

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR
BY
RICHARD ALDRICH

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HENRI WIENIAWSKI

MUSIC has drawn from the Slavonic races some of the greatest talents that have enriched it in modern times. Both as composers and as performers the representatives of these races have profoundly affected the recent development of the art. A passionate impetuosity of temperament that carries all before it is the salient characteristic of the Slav. It was never more remarkably shown than in the art of Henri Wieniawski, one of the greatest of that remarkable group of violinists that made notable the middle and later years of the nineteenth century. He was the most distinguished pupil of Massart, of the Paris Conservatoire. Hence, for those who like to trace back the lineage and tradition of the chief exemplars of modern technique, Wieniawski is not, strictly speaking, a product of the great French and Belgian schools of playing, for all his training in the great Paris institution ; but through Massart, who was a pupil of Rudolf Kreutzer, he traces his art back to the influences of the Stamitzes of Mannheim. Be that as it may, the style and artistic ideals of an artist of such intense individuality and fiery Polish blood as Wieniawski were bound to be his own, and he soon proved it so.

There have been few great musicians who have not been "wonder children." This is as true in the case of great virtuosos as in that of great composers. Wieniawski was no exception. Born in Lublin, Poland, on July 10, 1835, he was the son of a physician. His mother was a sister of Edouard Wolff, a Polish composer and pianist enjoying considerable repute in Paris as a compatriot of Chopin, whose style his is said to have resembled. He took up his abode in that city in the year of his nephew's birth, and when, in the course of eight years, the latter had made it certain that he possessed an altogether remarkable talent for music, the way was open for him to take advantage of all that Paris could offer for its development.

The little Wieniawski was taken to the Conservatoire, where Massart was so struck with his extraordinary gifts, that he secured his admission as a pupil in 1843—a privilege for which, at that time, a foreigner had to secure the official sanction of the Minister of the Interior.

His talent is described as "prodigious," his progress "unprecedented." In three years he won the first prize for the violin—at the age of eleven ! And it is one of the traditions of the Conservatoire that this remarkable child manifested considerable disgust because he had gained this distinction so soon. Well he might have, for it meant his speedy embarkation on the stormy and troubled sea of a virtuoso's career. In 1848—he was then thirteen—his mother took him to Russia for a series of public concerts, and there, at St. Petersburg and Moscow, he made his first appearances. But on the return to Paris next year, the parental authority was wise enough to put him back into the Conservatoire for further study. He took up harmony and the theoretical branches, winning an honorable mention in 1850.

Thereupon he started forth again on the virtuoso's career, this time playing in Russia and his native Poland with his talented but considerably less distinguished brother Joseph, the pianist. His reputation rose by leaps and bounds, as he appeared with steadily increasing success in the principal towns of France, Germany, England and the Netherlands. He was already recognized by authoritative critics as one of the most accomplished virtuosos of his time, one of the most brilliant and dazzling in his technical powers. In 1860 he was made solo violinist to the Czar of Russia, a position that required his residence in that country; and for the next twelve years his public appearances rarely took place outside of it.

In 1872 he started with Anton Rubinstein on that famous artistic pilgrimage to the United States that produced so profound an impression upon the musical life of this country. They travelled together, giving concerts jointly in many cities of the East and Middle West, until Rubinstein, to whom, as is well known, the whole expedition was an artistic misery, went back to Europe. He left Wieniawski to continue his travels alone as far as the Pacific coast.

On his return to Europe in 1874, Wieniawski was offered the post of violin professor at the

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Brussels Conservatoire, an institution in which the professorship of the violin has always been occupied by an illustrious practitioner of it. Wieniawski had the honor of succeeding Vieuxtemps in the position. But, like so many virtuosos of his stamp, he had a *Wanderlust*, a yearning to travel; he was uneasy in the restrictions of his professorial duties, and in a few years we find him again engaged in public concerts and *tournées*. It was not for long. His health was already failing when he left the Conservatoire in 1877. In 1880 he broke down at Odessa; he was conveyed to Moscow, where his death followed on April 2, 1880.

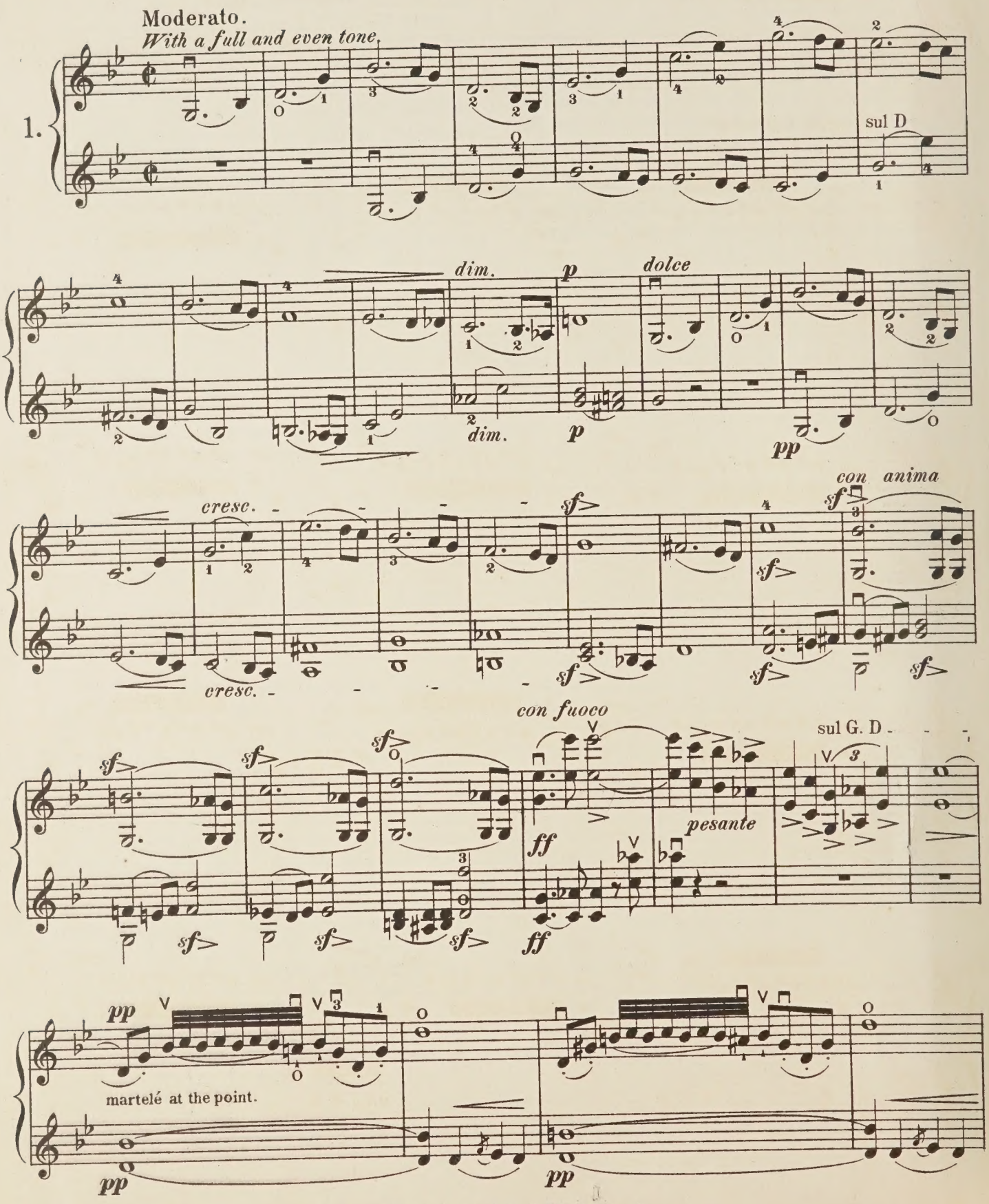
Wieniawski's talent lay chiefly in the exploitation of the brilliant technique of the violin, in which he has had few equals. Moreover, his tone was of fascinating beauty and sympathetic quality. He played most frequently his own compositions, which have become exemplars of the brilliant style of writing for the instrument. These are still much prized by violinists for their extreme effectiveness, their "gratefulness" in the hands of players of advanced technical powers. His works include two concertos, and several fantasias and studies. The fantasie on airs from "Faust" is universally known; and almost equally popular is that on Russian airs.

RICHARD ALDRICH.

Etudes-Caprices.

⊓ Down Bow.
∨ Up Bow.

H. WIENIAWSKI. Op. 18, Book I.



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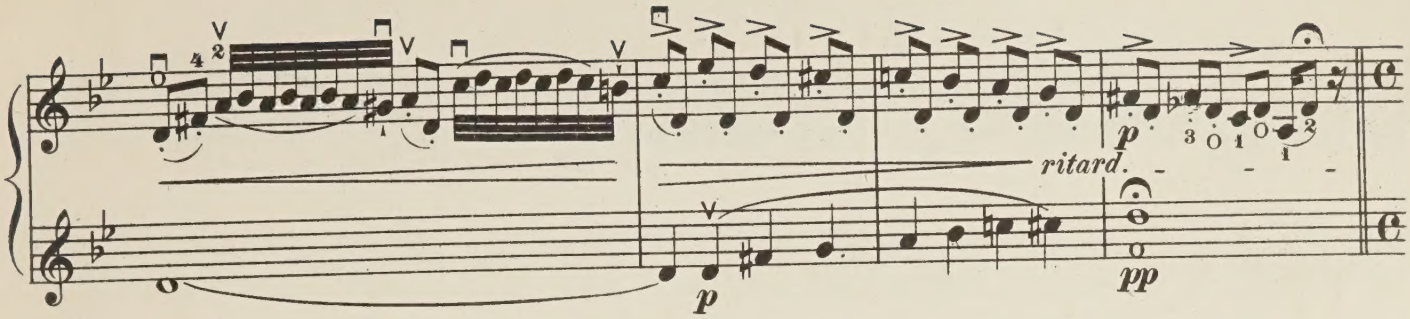
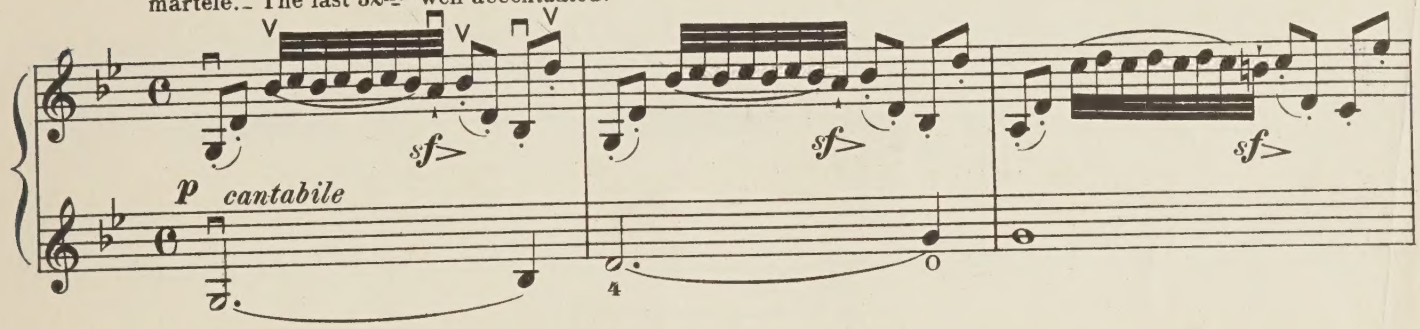
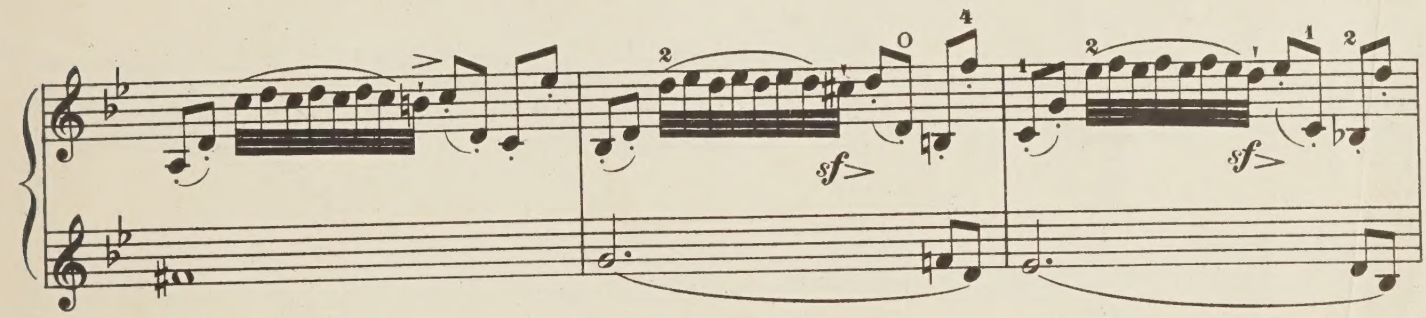
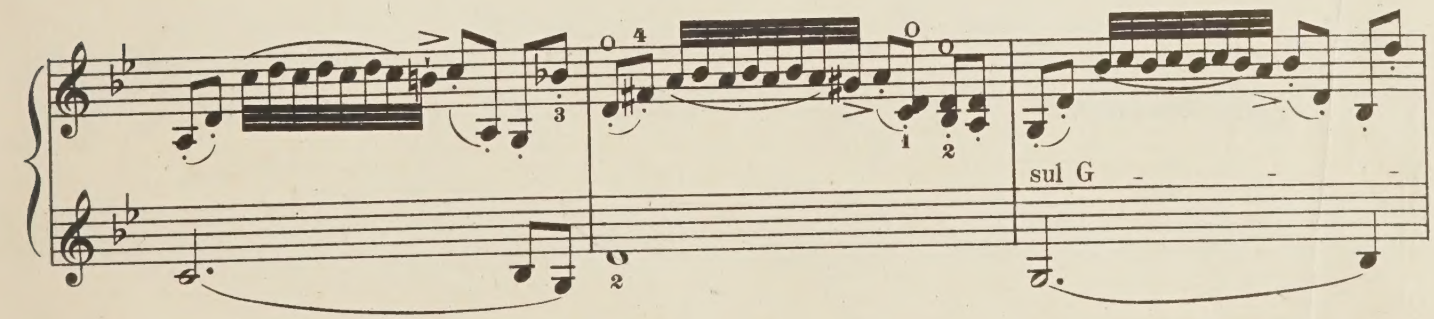


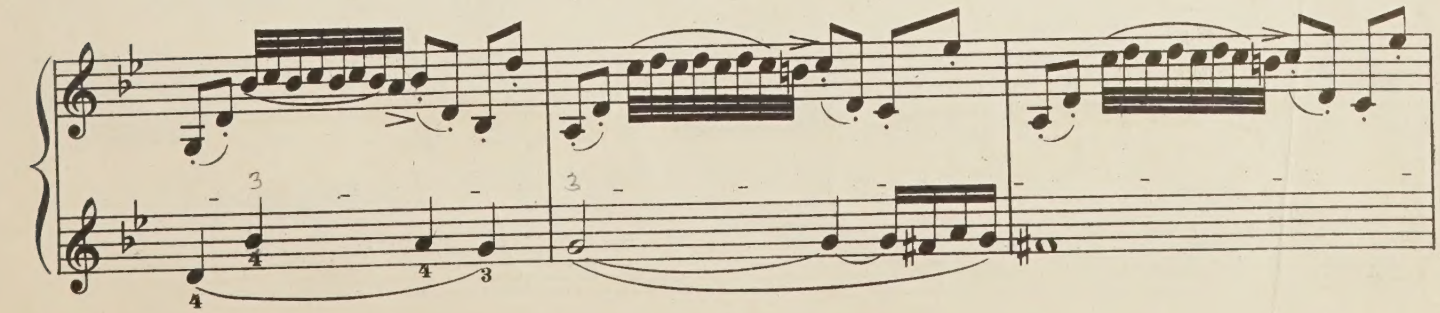
Allegro moderato.

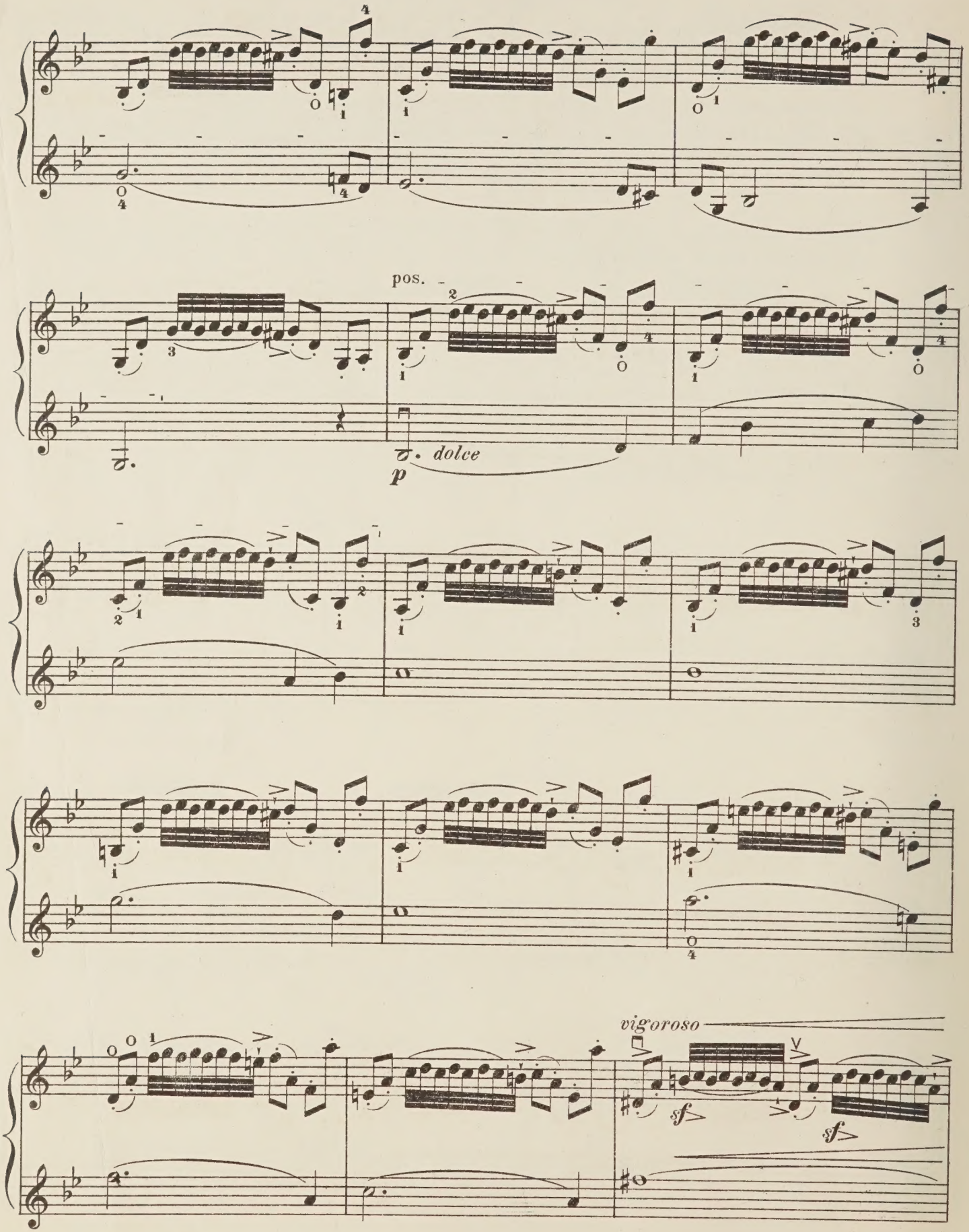
martelé. The last 32nd well accentuated.

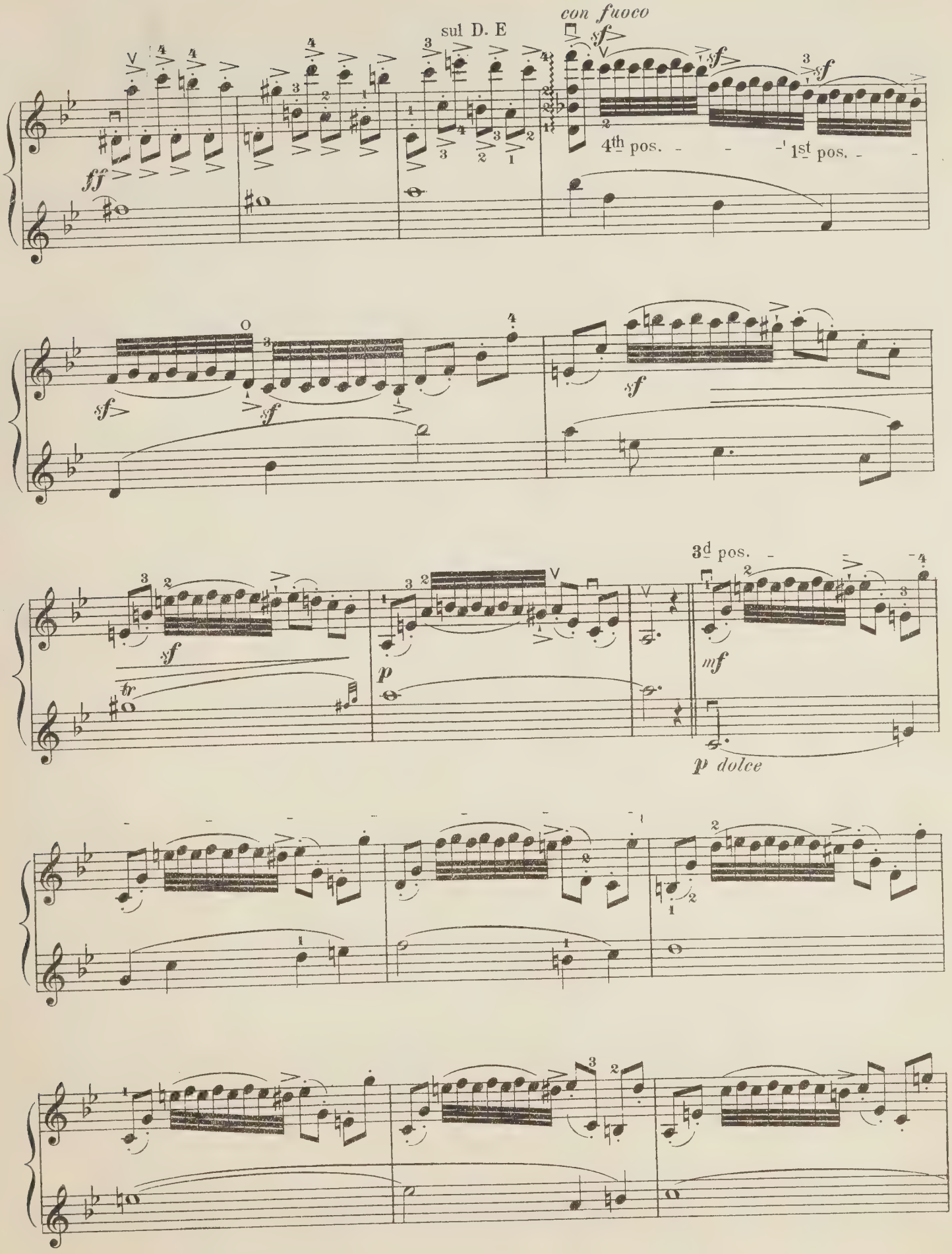


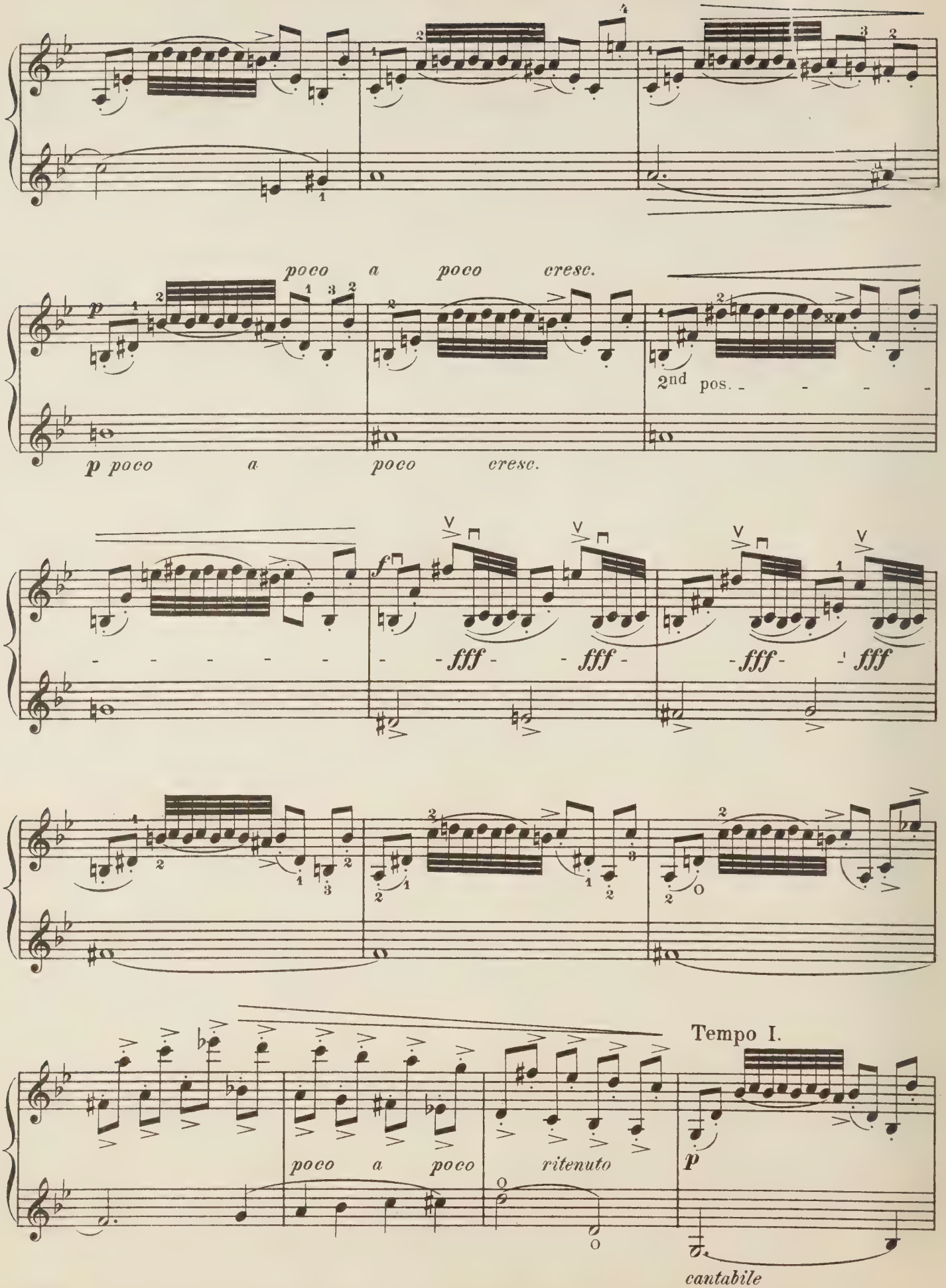


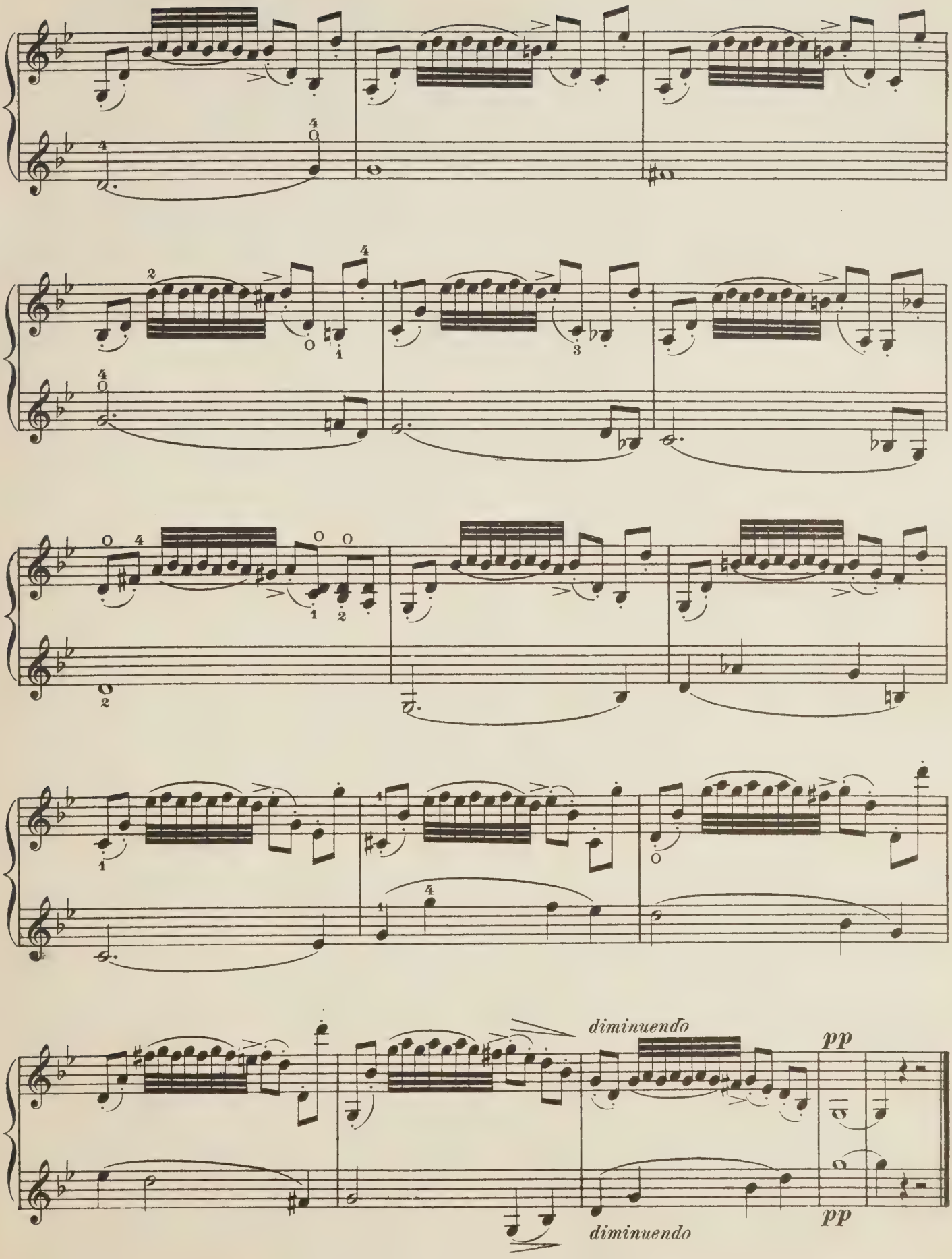


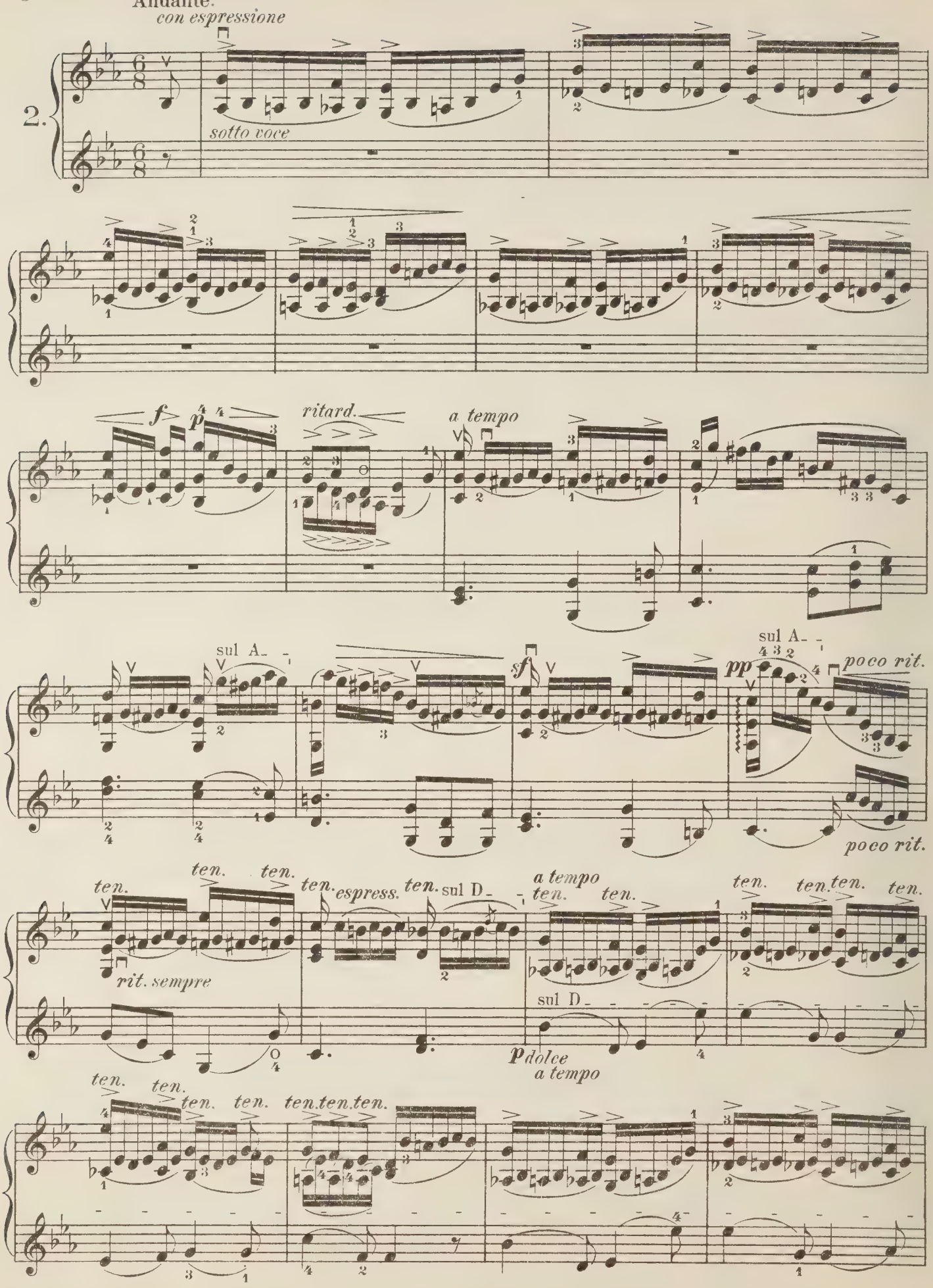


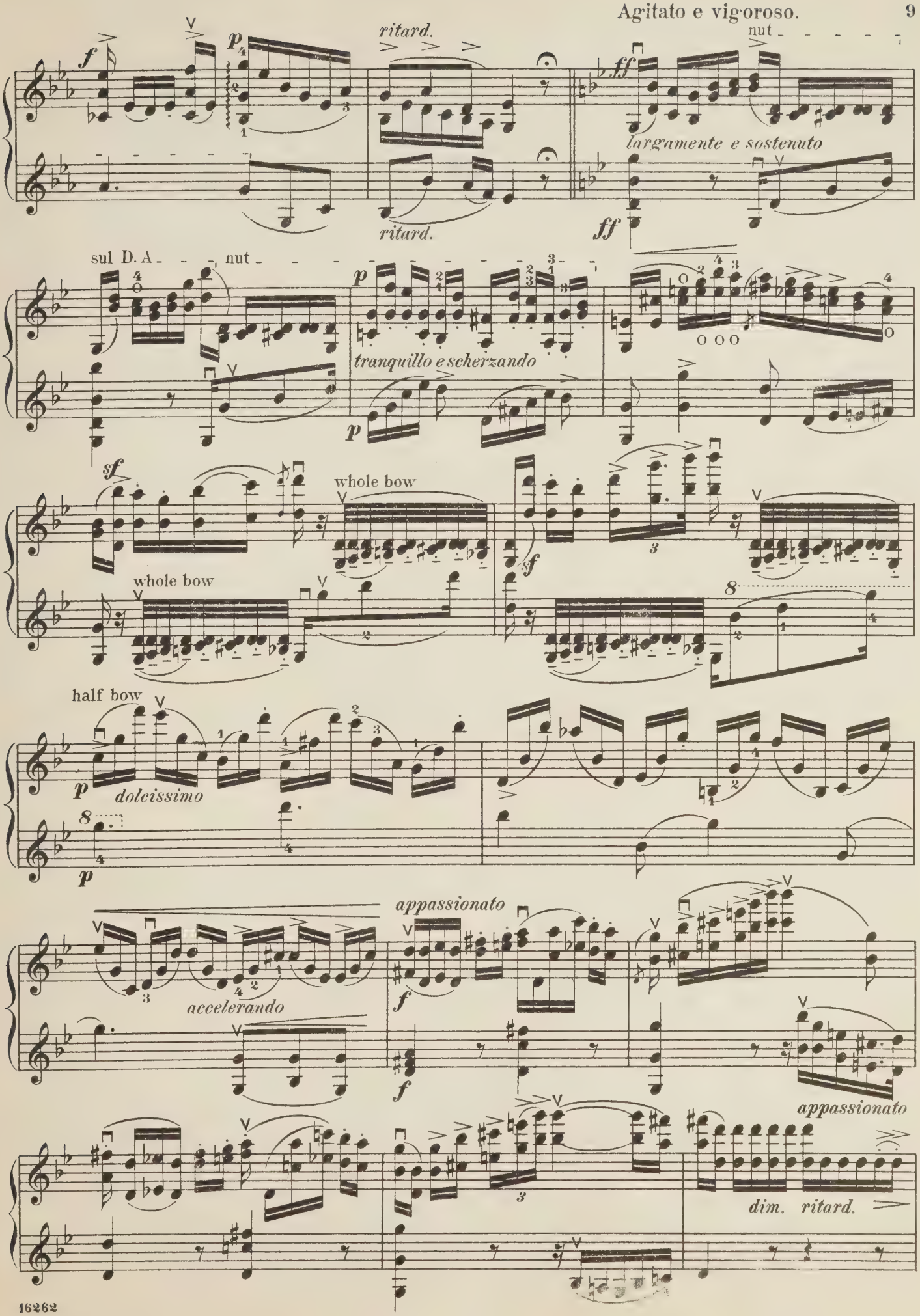

pos.
dolce
p
vigoroso
sf
sf

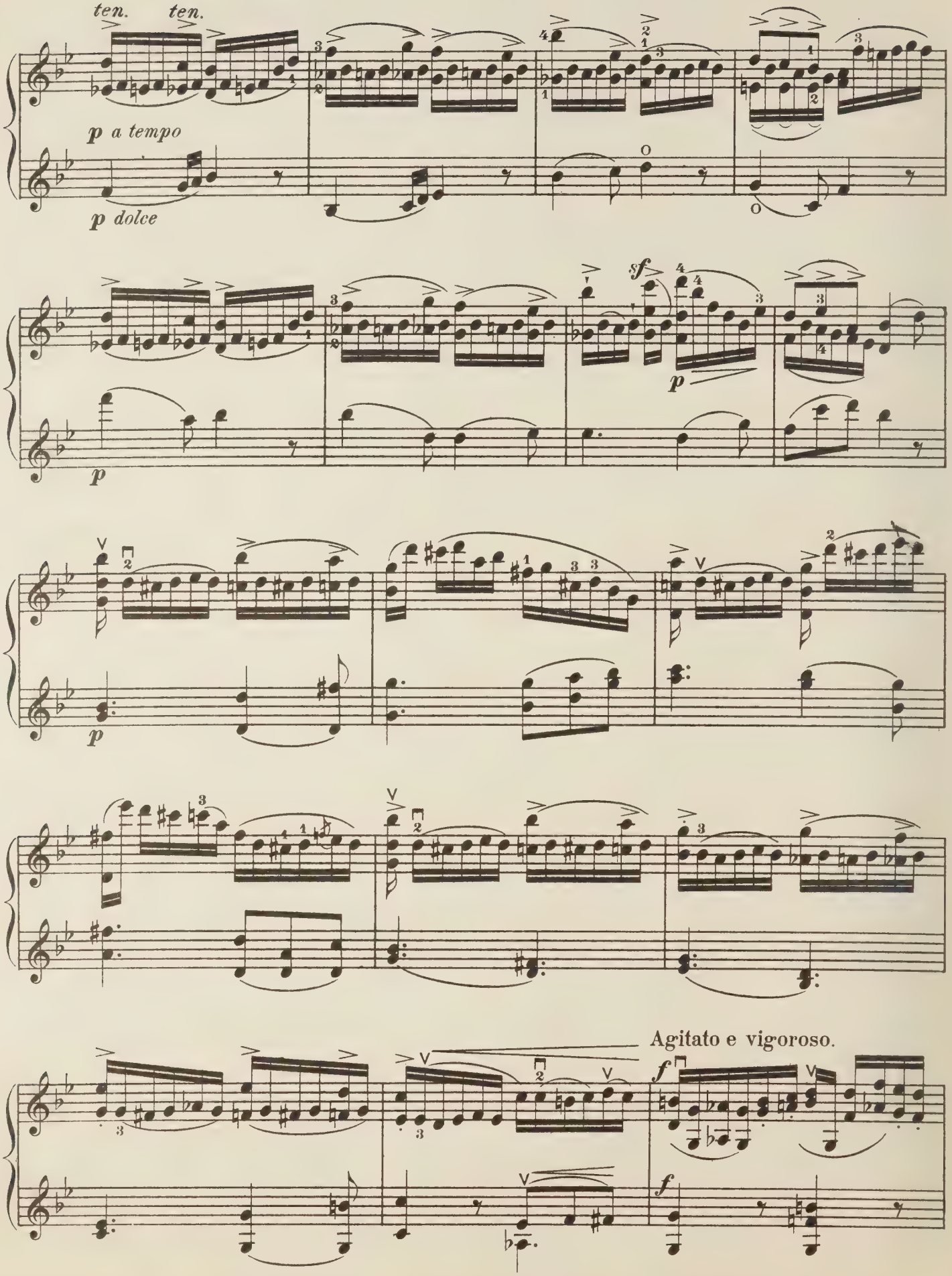

sul D. E
con fuoco
4th pos.
1st pos.
3d pos.
dolce

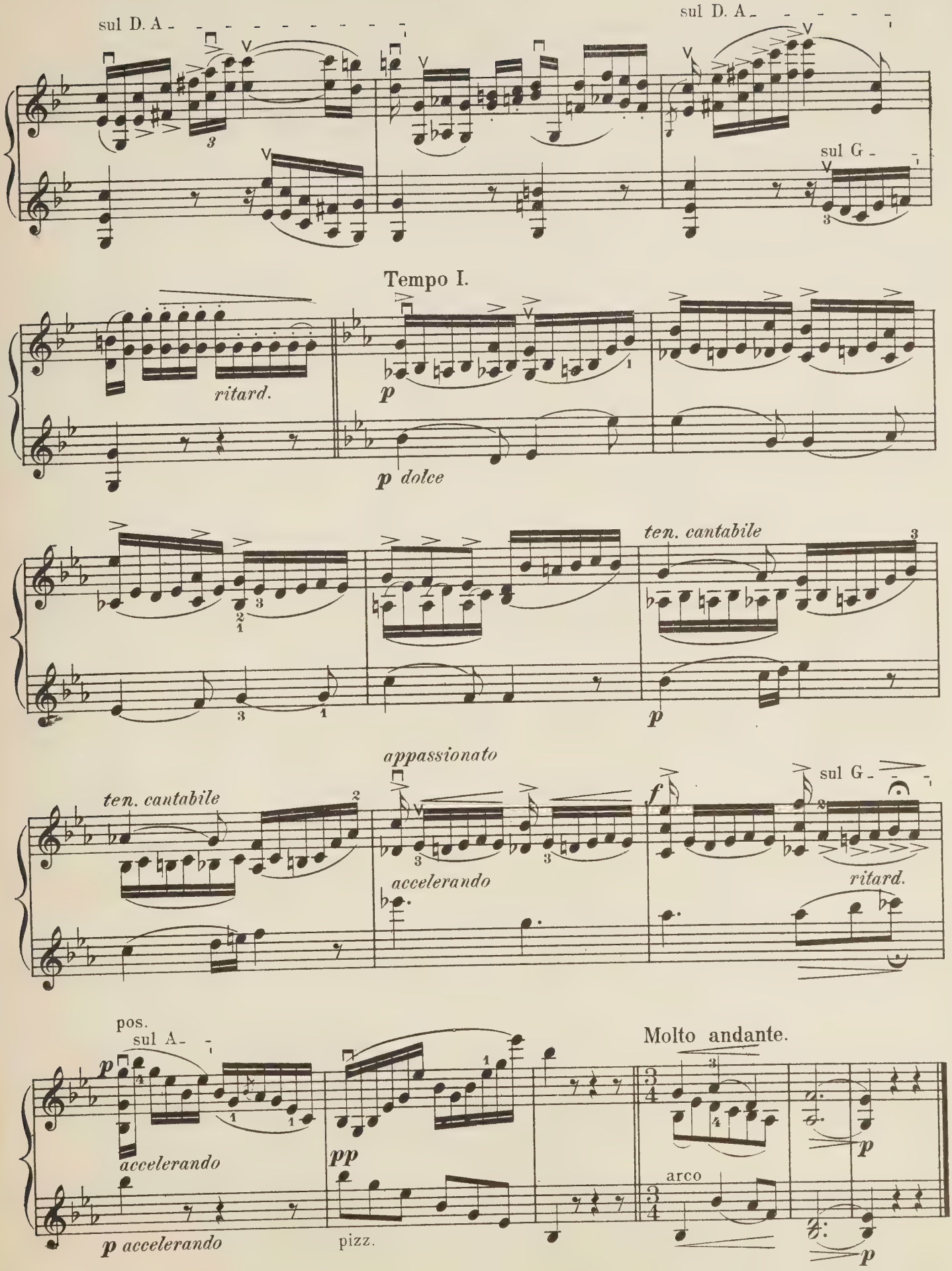

poco a poco cresc.
2nd pos.
p poco a poco cresc.
f
fff
fff
fff
fff
Tempo I.
poco a poco
ritenuto
p
cantabile


diminuendo
pp
diminuendo
pp

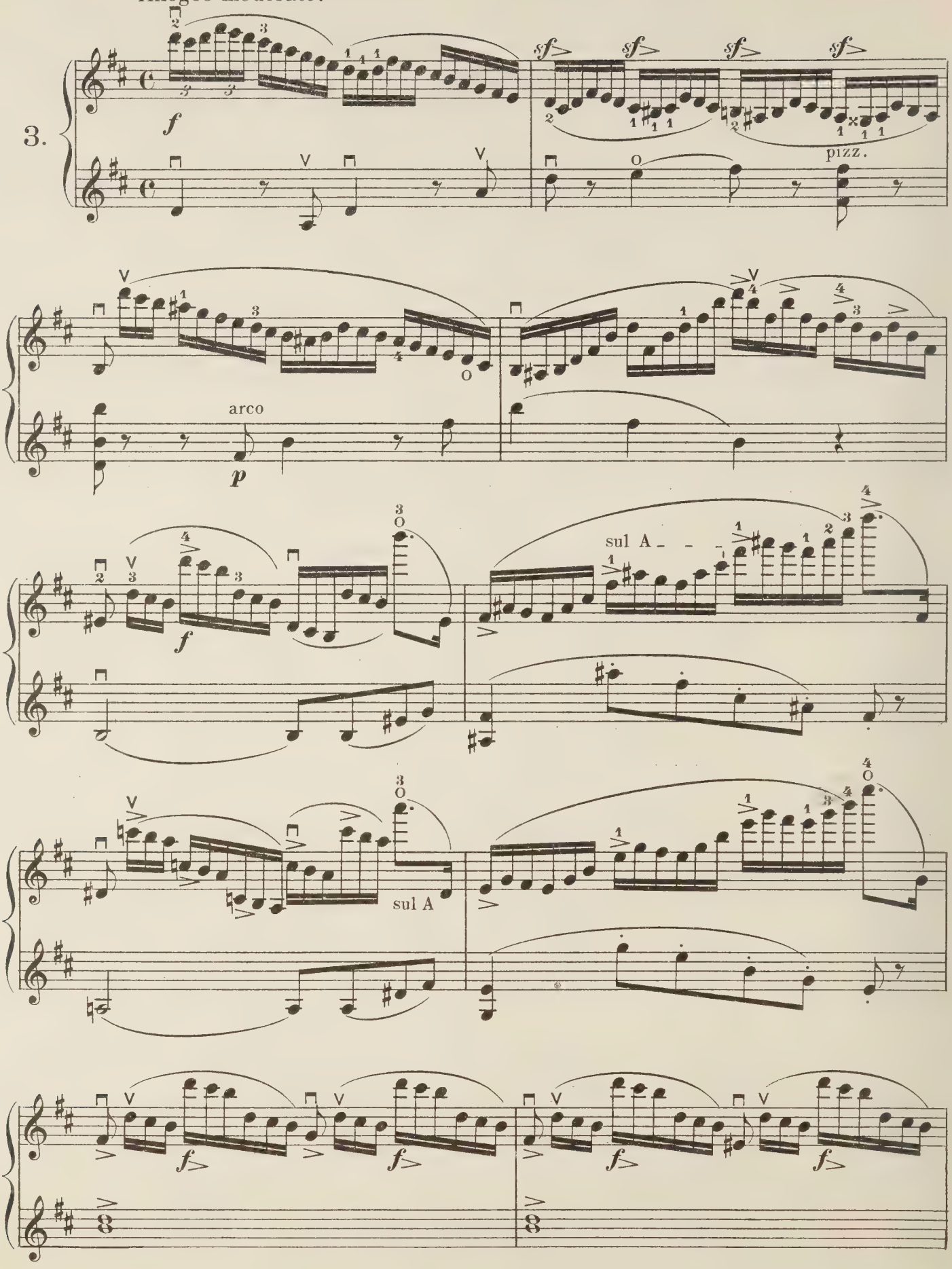

Andante.
con espressione
2.
sotto voce
f
p
ritard.
a tempo
sul A
sf
pp
poco rit.
poco rit.
ten.
rit. sempre
espress.
sul D
a tempo
p dolce
a tempo

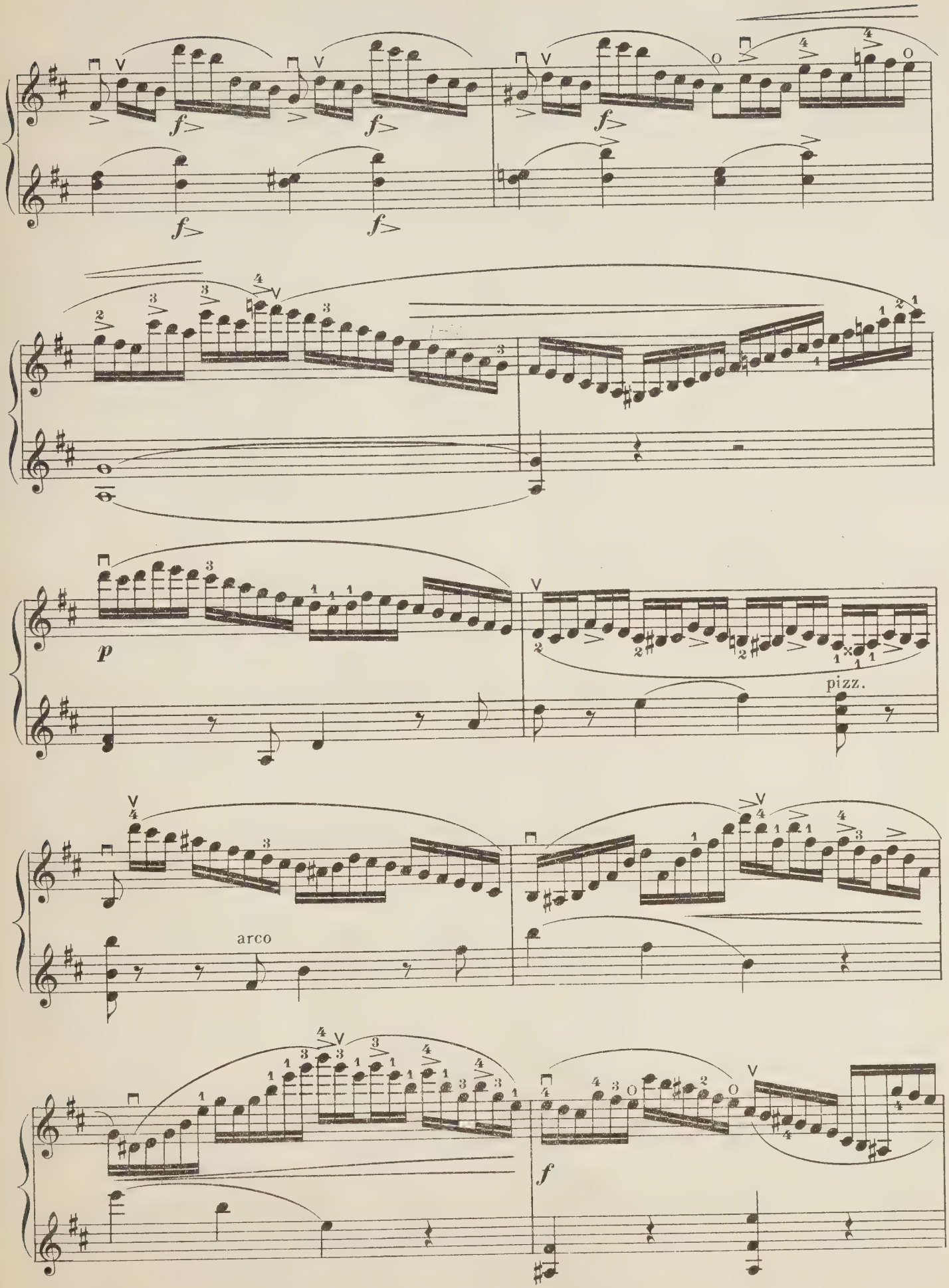

ritard.
nut
largamente e sostenuto
ritard.
sul D. A
nut
tranquillo e scherzando
whole bow
whole bow
half bow
dolcissimo
appassionato
accelerando
appassionato
dim. ritard.

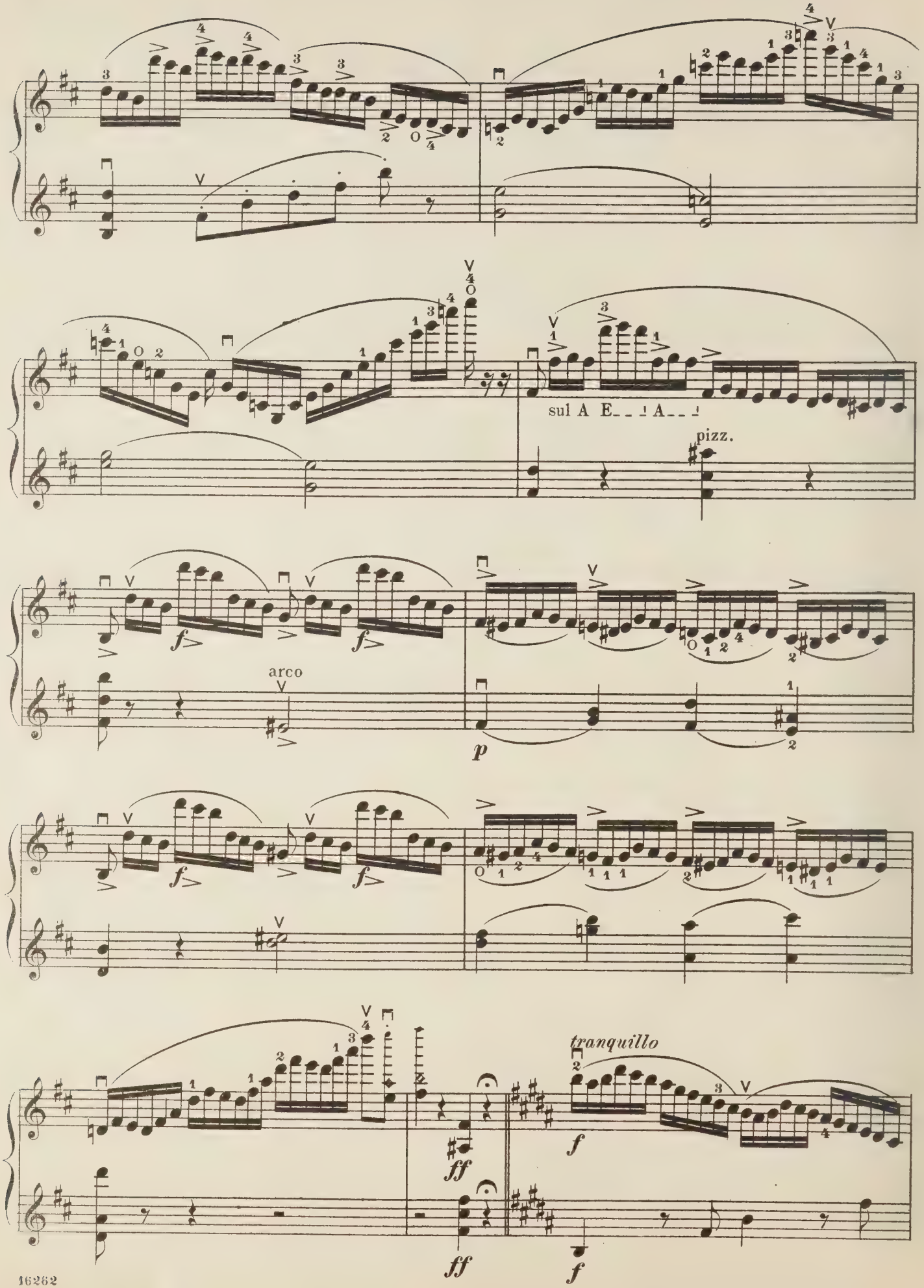

ten. ten.
p a tempo
p dolce
sf
p
p
Agitato e vigoroso.
f
f

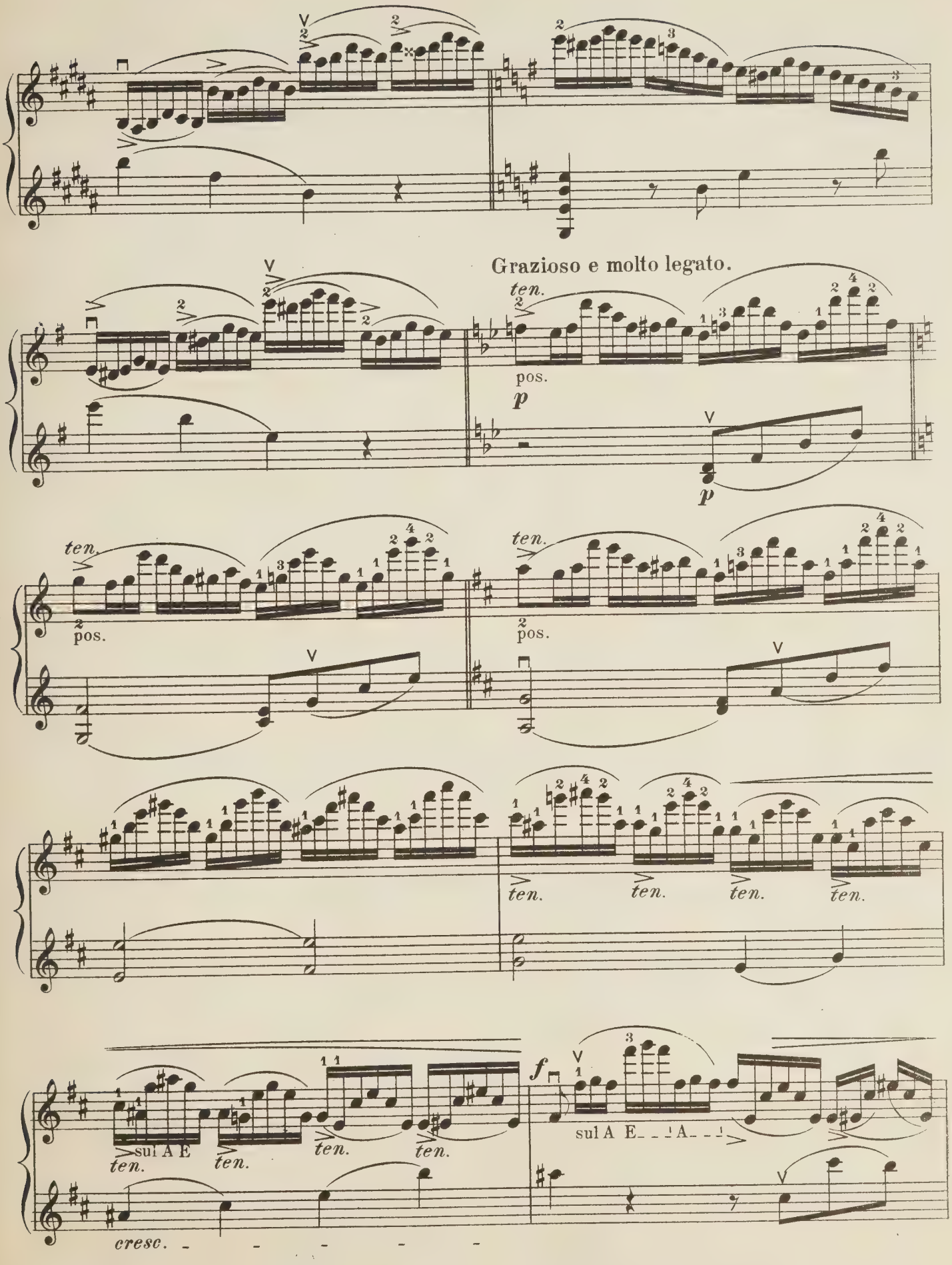

sul D. A
sul D. A
sul G
Tempo I.
ritard.
p
p dolce
ten. cantabile
p
appassionato
ten. cantabile
accelerando
f
sul G
ritard.
pos.
sul A
p
accelerando
p accelerando
pp
pizz.
Molto andante.
arco
p
p

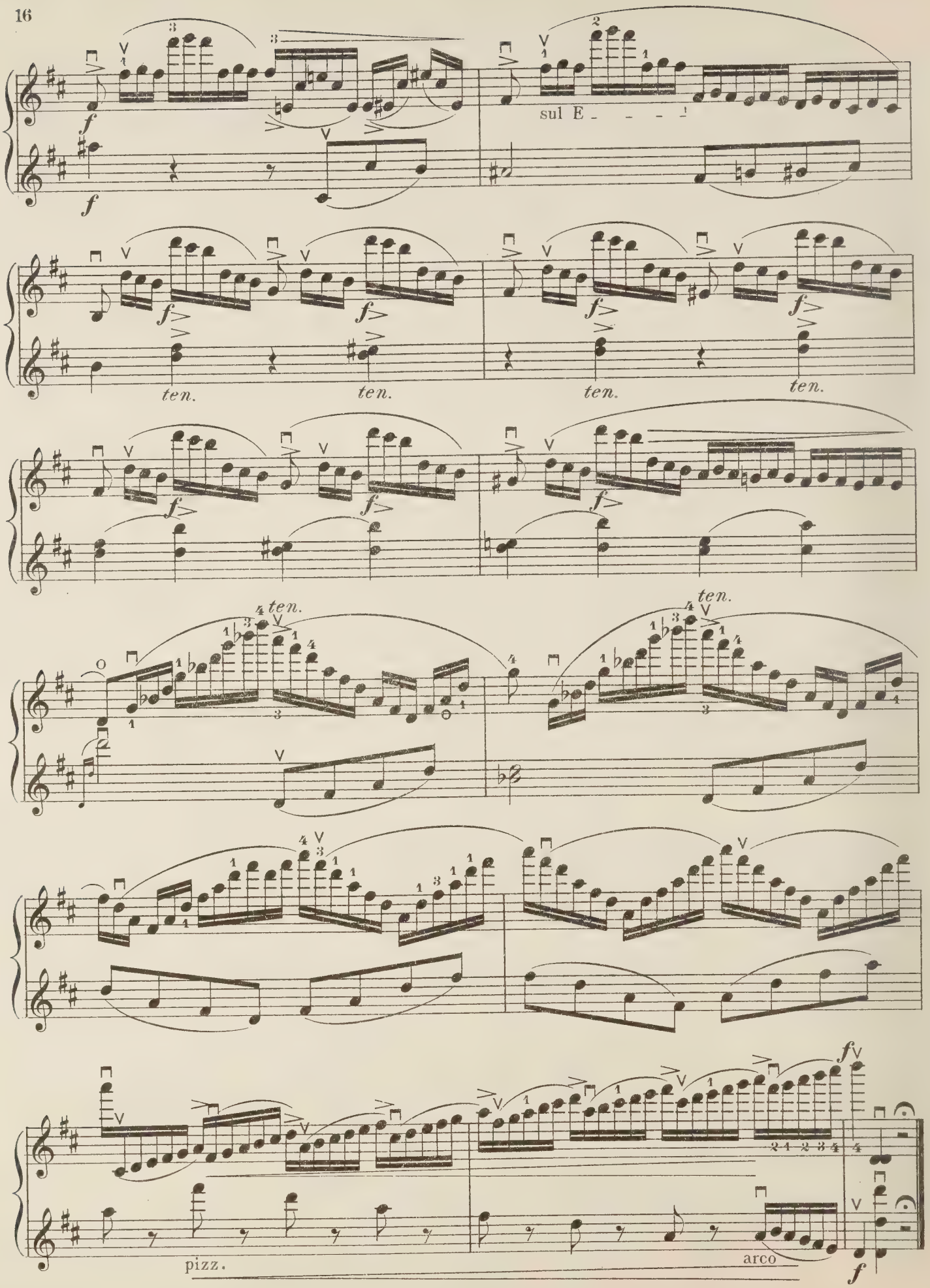
Allegro moderato.

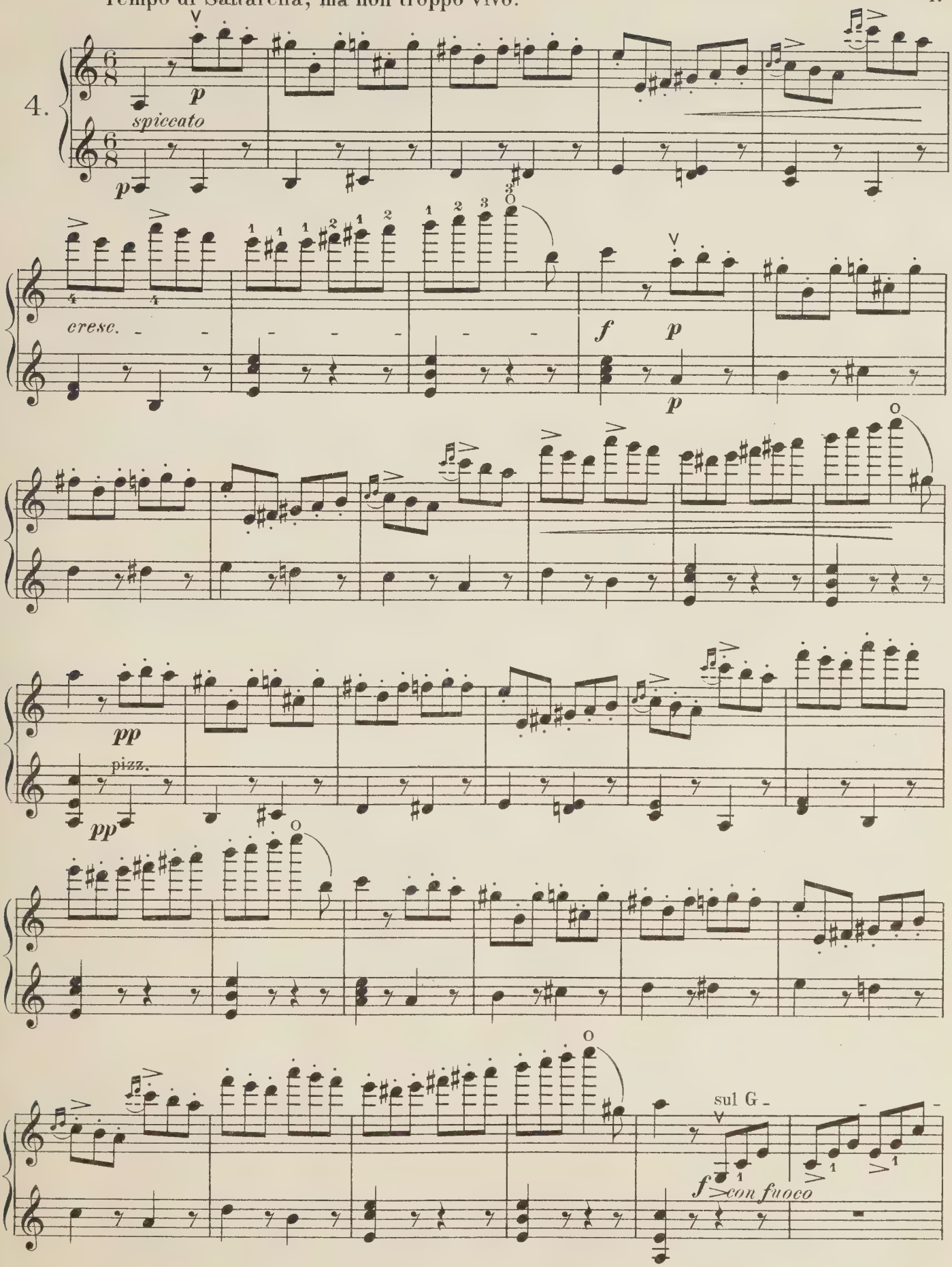



f
f
f
f
f
p
pizz.
arco
f

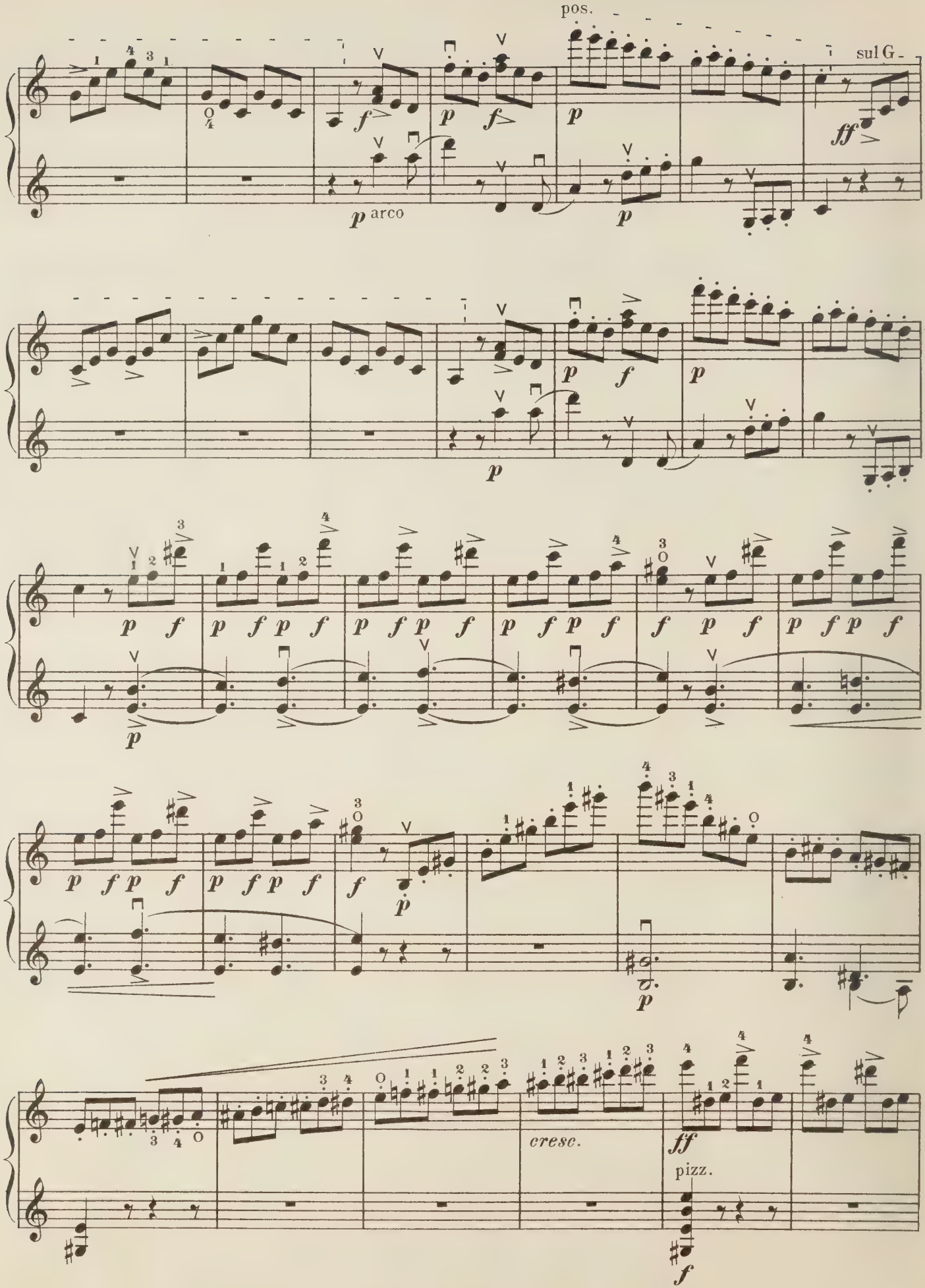

sul A E_ _ ! A_ _ !
pizz.
arco
tranquillo

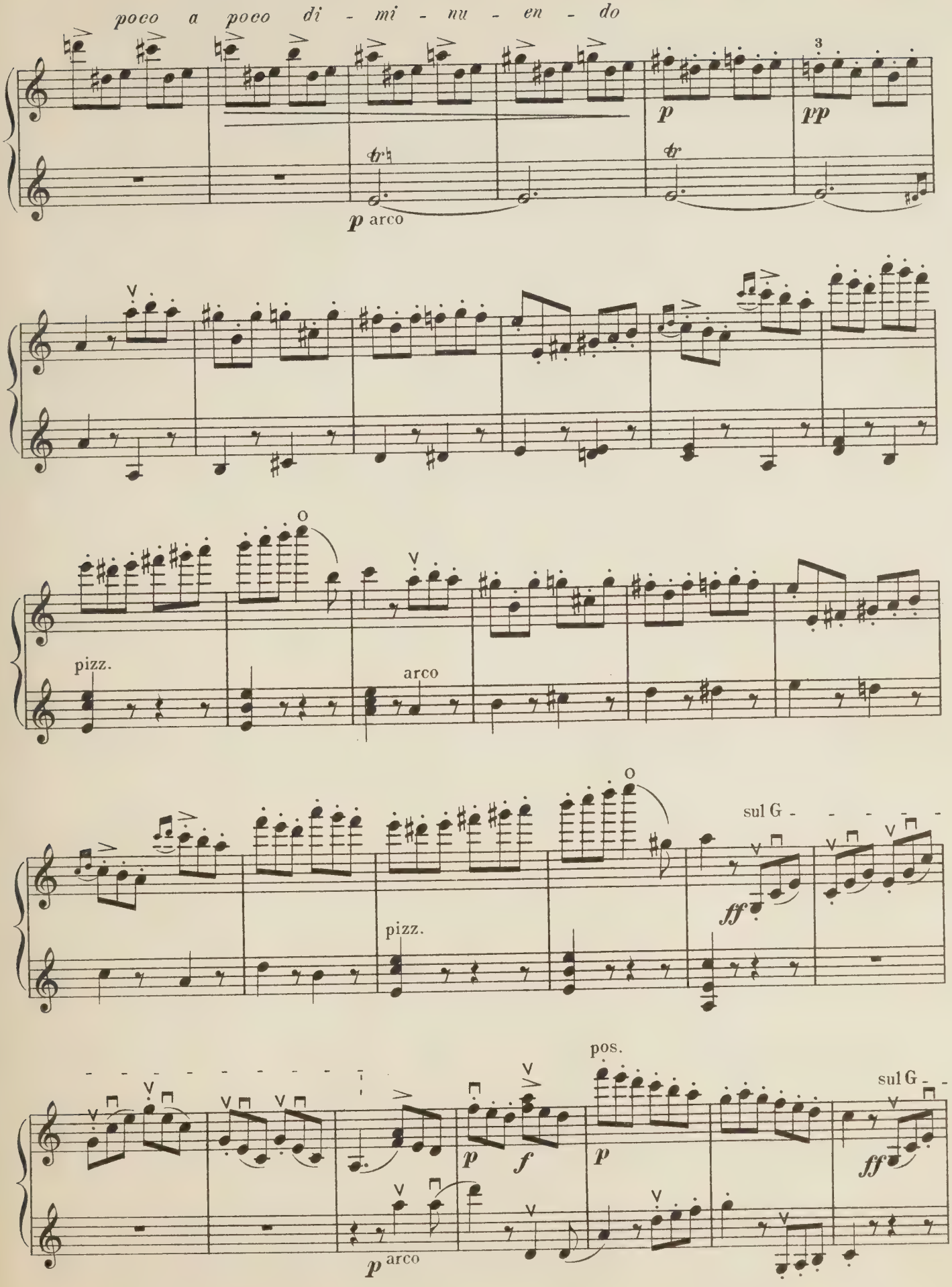

Grazioso e molto legato.
ten.
pos.
p
ten.
pos.
p
ten.
pos.
ten.
pos.
ten.
ten.
ten.
ten.
sul A E
ten.
ten.
ten.
ten.
f
sul A E A
cresc.

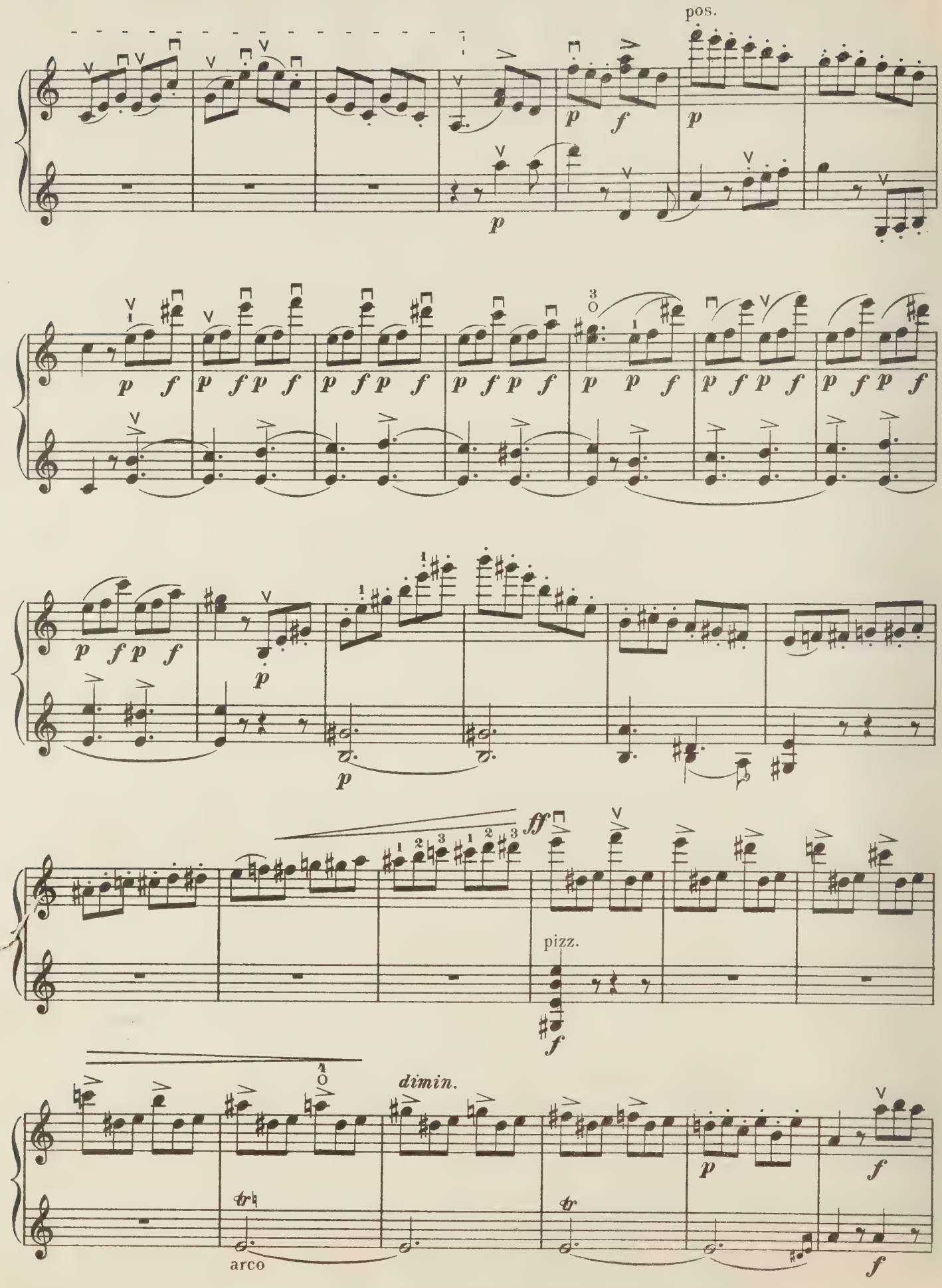

sul E
ten.
ten.
ten.
ten.
ten.
ten.
pizz.
arco

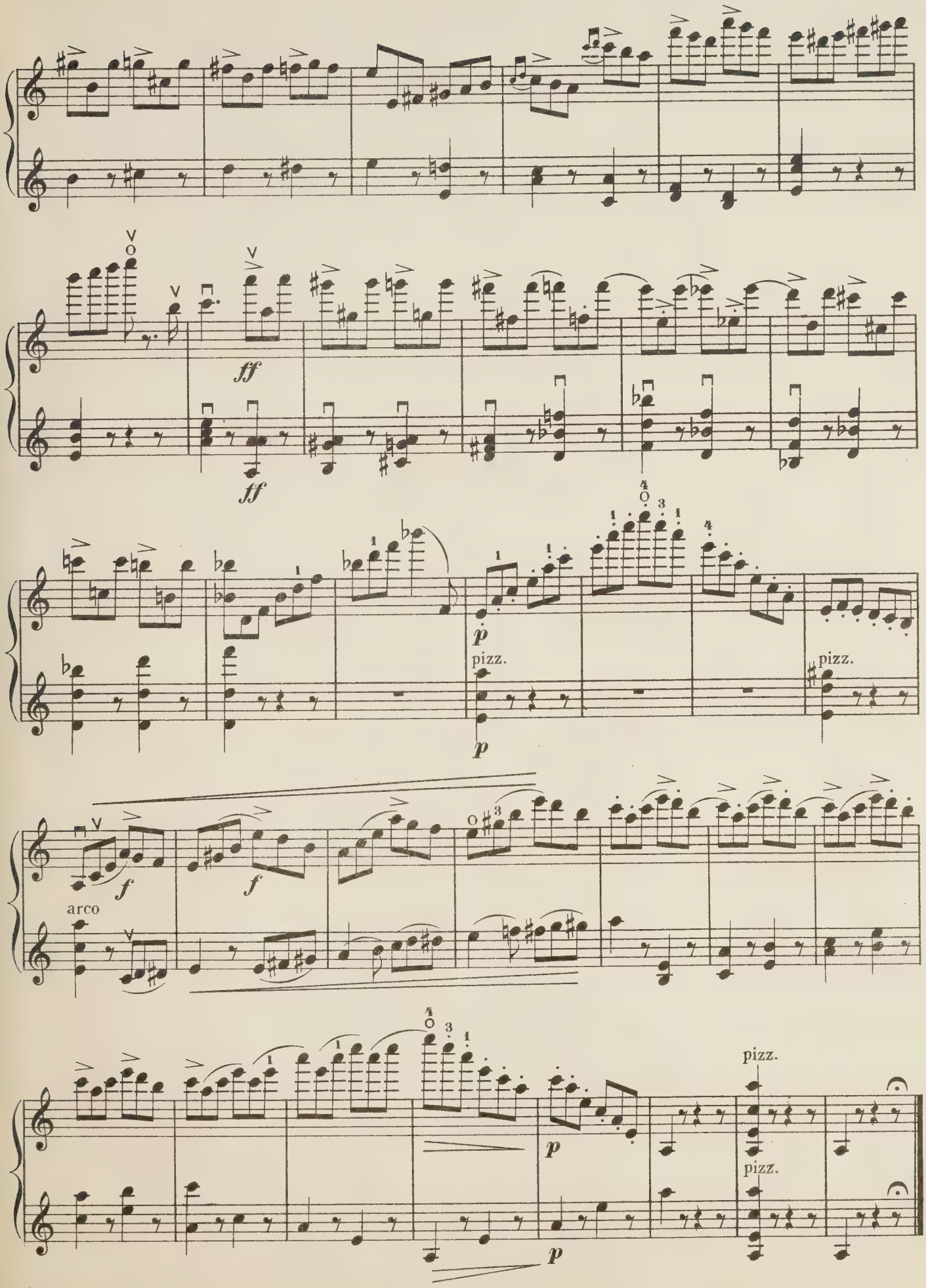


N.B. The notes marked with a dot should be played *(Spiccato)* in the middle of the bow; the others with a sustained *Détaché*.


pos.
sul G
arco
cresc.
pizz.


poco a poco di - mi - nu - en - do
p
pp
p arco
pizz.
arco
pizz.
sul G
ff
pos.
p
f
p
sul G
ff
p arco


pos.
pizz.
dimin.
arco


ff
ff
p
pizz.
p
pizz.
f
f
arco
p
pizz.
pizz.
p

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